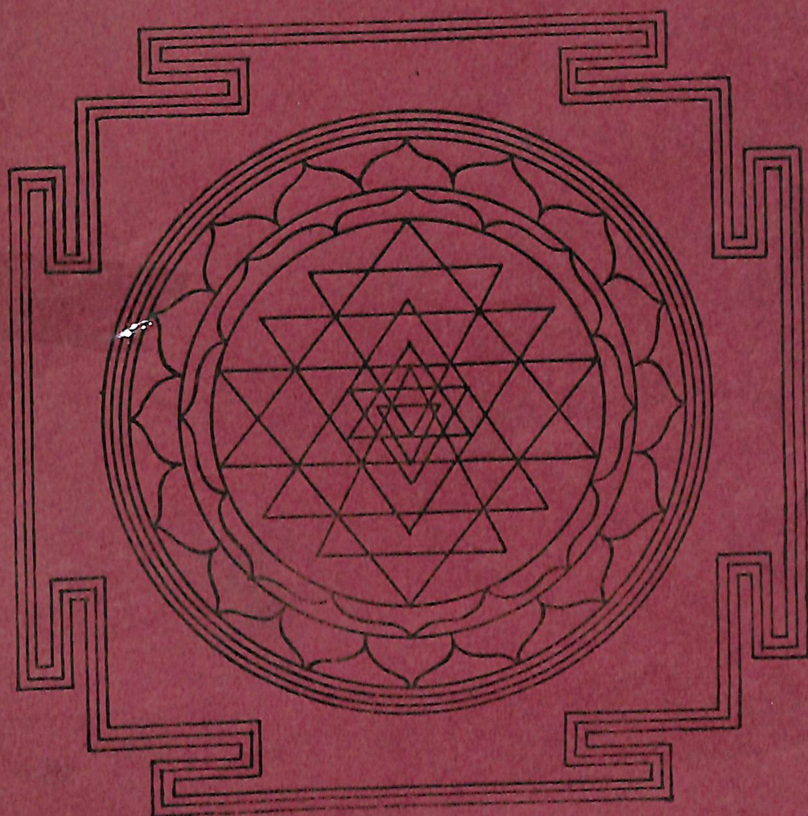
WAVE OF BLISS

ĀNANDALAHARĪ

Translated with Commentary

BY

ARTHUR AVALON



GANESH & Co., (MADRAS) Ltd.

THYAGARAYANAGAR

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PREFACE

THIS celebrated poem together with the "Wave of Beauty" (Saundaryya-laharī) which follows after verse 41, is commonly attributed in India to the great Vedāntin Scholastic Shangkarāchāryya, as is also the other Hymn of the same name translated in "Hymns to the Goddess" by my wife and myself. The text used is that given in the second part of Shangkarāchāryya's Granthāvalī edited by Prasanna Kumāra Shāstrī (Calcutta 1316 B.S. 1908). This contains the commentary of Achyutānanda. I have also made use of Pandit Ananta K*r*ish*n*a Shāstrī's commentary on the poem which largely follows the commentary of Laksh*m*īdhara. The "Wave of Bliss" deals with the bodily centres Ku*nd*alī Yoga and other Tāntrik subjects. With the former I have dealt in my work now in preparation on the "Serpent Power". To this the reader is referred. I have also said something there as to the present work and its numerous commentaries.

On the question of Shangkara's alleged authorship of "Tāntrik" works the reader is referred to an article in the Calcutta Review (July, 1915) by Mahāmahopādhyāya Satīsha Chandra Vidyābhū*sh*ana. The latter also at my request was good enough to send me the following note compiled under his guidance and instruction by his student and research scholar Dinesh Chandra Bhattāchāryya, on the poem the first 41 verses of which are called Ānandalaharī and the remaining Saundaryya-laharī. (See notes to v. 41 post.)

(*Vide* preface in the Mysore Ed. with Laksh*m*īdhara's commentary.)

"It is not easy to trace verses from the Saundaryya-laharī in any standard work of high antiquity as the *Stotras* handed down orally for recitation are not generally quoted in support of any statement so long as there are original works to draw upon. Nevertheless a verse from the Saundaryya-laharī is found quoted in the famous anthology Subhā*sh*itāvali of Vallabhadeva as from Shri Shangkarāchāryya (No. 3525— जपो जल्पः शिल्पम्, etc.) The antiquity if not also the authenticity of Shangkara's Saundaryya-laharī is, however, sufficiently ensured by the fact that it has got by far the largest number of commentaries (in Stotra literature). Some 35 are known to exist in different parts of India—a fact which at least affords greater proof of genuineness than can be produced for the rest of the very large number of Stotras and miscellaneous poems ascribed to Shangkara. That the great Shaivite leader was the author of a number of poems besides his monumental works on Vedānta is in our opinion very clearly corroborated by a stanza of Rājashekara (circa A.D. 900) quoted in the Sūktimuktāvali of Jalhana (thirteenth century)—

स्थिता माध्वीकपाकत्वात् निसर्गमधुरापि हि ।
किमपि स्वदते वाणी केषां चिद्यदि शाङ्करी ॥

(Bhandarkar's Report, 1897, p. XII). (There is a *pun* on शाङ्करी; the words of Shangkara, sweet as they are by nature being composed in the poetic art of माध्वीकपाक, have a peculiar relish for one whose mind is in Shangkara, *i.e.*, Shiva).

"The commentators mostly, though not unanimously ascribe the authorship to भगवत्पाद श्रीशङ्कराचार्य्य who is said to refer to himself as द्रविड़शिशु in verse 75. But according to the late Seshāgirī Shāstrī (*vide* catalogue of MSS., pt. 2, pp. 92-98) the reference is to an event in the life of one of the 63 Shaivite Saints of Southern India and he finds similar references to several other of those saints in two other

poems of Shangkara. The earliest commentators by their manner leave us in no doubt as to the fact of Shangkara's authorship. Kaivalyāsrama, whose date is unknown, but who, from the nature of the works he quotes, seems to be an early commentator begins "भगवान् परमकारुणिकः शङ्करावतारः श्रीशङ्कराचार्य्यः शिवशक्त्योरभेदं ज्ञापयितुं सकलप्रपञ्चसाक्षिण्याः ब्रह्माविनाभूतचिच्छक्तेः स्तुतिद्वारा, etc." Kaivalyāsrama by the way makes an important remark which may throw some light on the place of origin of the poem ; in stating that the verse "समानीतः पद्भ्याम्." etc., is an interpolation he says "नायं श्लोकः शङ्कराचार्य्याणां साम्प्रदायिकः मलयालदेशीयानां (Malabar ?) पुस्तकेषु यतो नास्ति नापि दाक्षिणात्यपुस्तकेषु" (*vide* Aufrecht's Oxford Cat.). Both Kaivaylāsrama and Lak*sh*mīdhara (fl. únder Pratāprudradeva of Orissa, 1504-32, not in the 14th century as the Mysore editors surmise) refer to a work मनोरमा which happens to be an earlier commentary on four Chapters of the Ānandalaharī by Sahajānandanātha, pupil of Sachidānanda, the latter being described as श्रीशिवादिगुरुपारम्पर्य्यसत्सम्प्रदायानुसारिमुनीन्द्र श्रीसच्चिदानन्दनाथ । Sachchidānanda actually occurs in the succession list of Gurus at Sringeri Math (*vide* Descriptive Catalogue of Madras MSS., vol. XIX, p. 7606) and the commentary of one so connected with the very Sampradāya of Shangkarāchāryya is some proof on the question of authorship.

" Lak*sh*mīdhara cites सुभगोदय as a work of the Shaivāgama ascribed to Shangkrāchāryya (mark specially on page 126 विस्तरस्तु सुभगोदये शारीरके ज्ञातव्य :)—Rāmānanda, author of a त्रिपुरोपनिषद्भाष्यम् thus refers to this work.

श्रीशङ्कराचार्य्यकृतान् प्रबन्धान्
सौभाग्यविद्यासुभगोदयादीन् ।
पुनःपुनः साधु विचिन्त्य बुद्ध्या
तदध्वना भाष्यमिदं करोमि ॥

Lakshmīdhara on page 123 quotes a half verse as from सुभगोदय व्याख्यान also by Shangkarāchāryya. This is in our opinion a commentary on a Stotra (of Subhagā a manifestation of Shakti) also called सुभगोदय: ascribed to Gaudapādāchāryya. These show that an extensive literature existed on the Shaivāgama in the time of Shangkarāchāryya, *viz.*, the प्रपञ्चसार a Tāntrik work with its commentary by Padmapādāchāryya, the famous pupil of Shangkara (quoted very frequently by Rāghava Bhatta who wrote his commentary on Sharadātilaka in A.D. 1493) बिन्दुसूत्र ; and its commentary again by Padmapādāchārya p. 235), etc. It is necessary therefore to disprove the existence (quoted by Bhāskarācharyya in his commentary on भावनोपनिषत्, or ascription of all these numerous works before the authenticity of Shangkara's Saundaryya-laharī is put in doubt."

Speaking for myself the nature and worth of a work is of more importance than its authorship. I am content to leave these historical questions, which do not greatly concern me, to others who are more competent to deal with them. I therefore have no opinion of my own to offer on this debated point—a position I also took up in the Introduction I wrote for the Prapanchasāra Tantra (vol. III, Tāntrik Texts). This did not however save me from the misrepresentation of one critic who, apparently anxious to convict me of something, made me out as saying that Shangkarācharyya (that is Ādi Shangkara) was the author of that Tāntrik work when I had done nothing of the kind. Amongst other matters yet to be determined is the age of the Ādi Shangkara himself. I may however take this opportunity of writing that since then a writer in one of the Indian journals has given the following list of well known writers who, he writes, support the traditional authorship namely: Amalānanda Yatīndra (contemporary of Hemādri, the author of Chaturbarga Chintāmani), in his Vedantakalpataru quotes from the Prapanchasāra of Shangkara whom he calls Bhagavatpāda. Sāyana, his brother Mādhava, Rāghava Bhatta commentator on the Shārada Tilaka

and Nilaka*ntha* in his Tīkā on the Devī Bhāgavata are quoted to support the tradition ; as also N*ri*simha in his " Durgapradīpa " and " Tārābhaktisudhār*n*ava," Appaya Dīks*h*ita and the Bengali Pandits Raghunandana and K*rishna* Chandra Āgamavāgīsha. As against this another writer attributes the Prapanchasāra to " a Tantrik Shangkara of Bengal in the early fifteenth century " stating that all Tāntrik works which go under the name of Shangkara—(and therefore presumably the present one) are by him. The same writer affirms that in many of the Hindu almanacs he names an era called Shangkarābda which is some thirty-six years earlier than that which bears the name of Chaitanya. As against these confident statements, we have the following facts noted in the review of vol. III of the Tāntrik Texts under the initials of Mahāmahopādhyaya Satīsh Chandra Vidyabhus*h*a*n*a (Calcutta Review of May, 1903) to which I have already referred. He states that the Prapanchasāra cannot be the work any Shangkara of the fifteenth century. For Sāyanachāryya (flor. 1350) wrote a commentary on the Prapanchasāra known as the Prapanchasāra Sangraha. The Prapanchasāra is mentioned in the Vedāntakalpataru (Adhyāya I, Pad. 3, Adhikara*n*a 8, Sūtra 33) a work composed about 1210 which speaks of the Prapanchasāra as written by Āchārya which in that work means the author of the Shārīraka Bhās*h*ya who is said according to European Orientalists to have lived A.D. 788-820. According to some Indian notions Ādi Shangkara is here confused with Abhinava Shangkara who at the Kāmako*t*ipītha at Kānchī was the 38th successor of Ādi Shangkara who lived in the 6th century B.C. (See " The age of Shangkara," by T. S. Narāya*n*a Shāstrī). Again Rāghava Bha*tt*a in the commentary on the Shāradātilaka (431 Benares Ed.) quotes the interpretation by Padmapādachāryya of V, 31, Pa*t*ala 32 of Prapanchasāra. He wrote a commentary on the work and was the disciple of Shangkara. To these facts I may add another which has since been brought to my notice namely that the commentary of the N*ri*simha-tāpani Upanis*h*ad by Shangkara refers to the Prapanchasāra as having been written by the com-

mentator of the Upanis*h*ad. The critic who advances the claims of the fifteenth century Shangkara was doubtless correct in saying that we must upon the question of authorship look also to internal evidence as afforded by the character of the work. He is however in error in speaking of the Prapanchasāra, with which he seems to be unacquainted, as being dualistic. How can a Tantra which (to mention but one instance) counsels the Sadhaka to realise the Mahāvākya " He I am " (So'ham) be other than monistic ? Whether the monism is that of the Māyāvāda School is another matter. I am, however, as I have already said, content to leave all these questions to the Pandits and others interested in historical questions, who, I am sure will give them all the attention which they are worth. It is sufficient for my purposes that the Ānandalaharī is universally acknowledged to be an ancient and authoritative Tāntrik work the Text of and commentaries on which have great intrinsic value to all students and followers of the Āgama.

I might have enlarged the commentary in many cases to the advantage of the reader but considered it unnecessary seeing that I have (as above stated) more fully dealt with the subject in my work (now in press) on " The Serpent Power ". What I have here given will I trust make this great poem at least superficially intelligible to those unacquainted with the matters with which it deals.

10*th June,* 1916
On the Padma

Arthur Avalon

WAVE OF BLISS

ĀNANDALAHĀRĪ

शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं
नचेदेवं देवो न खलु कुशलः स्पन्दितुमपि ।
अतस्त्वामाराध्यां हरिहरविरिञ्चयादिभिरपि
प्रणन्तुं स्तोतुं वा कथमकृतपुण्यः प्रभवति ॥१॥

I

Only when united with Shakti has Shiva power to create, but without Her the Deva cannot even stir. How then can I without worth, bow down to (One so great as) Thee or sing Thy praises—Thou Who are served by Hari, Hara, Virinchi and others.

Commentary.—Shiva can do nothing without Shakti which is of threefold aspect as Ichchhā (will), Jnāna (knowledge), and Kriyā (action). The author here speaks of the Mantra Hangsa*h*. Hang is the Bīja of Shiva and Sa*h* that of Shakti. Hang+Sa*h*=Hangsa*h*=Sa*h*+Hang= So Hang=So'Hang=Sa*h*+Aham̐, So Hang being Sah+Hang =Shakti+Shiva; if S and H be eliminated therefrom there remains Ong or Om the Pra*n*ava. Prapanchasāra (vol. III, Tantrik Texts), IV, 21. The Hangsa*h* is thus the Pra*n*ava in a slightly gross form. This is the first state of Spandana. HSAUH is the Preta-bīja. In this Shiva (H) and Shakti (S) are in a state of quiescence during Pralaya. Preta (Pra+ita) means "completely gone". This preceeds the state when

Shakti becomes Uchchūnā. The Supreme Hangsa*h* is the cosmic breath. Hang is the outgoing breath which symbolises creation and Sa*h* the ingoing breath which in a cosmic sense is dissolution. Mahāvi*shn*u, *i.e.*, the Brahman says to Brahmā "The duration of your life is my outgoing breath"—Tavāyur Mama Ni*h*shvāsah (Prapanchasāra, I). The union of Shiva and Shakti is shown also in the articulated consonant letters. The consonants by themselves which are Shiva cannot be articulated. It is by their union with the vowel sounds which are Shakti that they can be articulated. The letters of the Alphabet are called Ak*sh*ara (imperishable). At the time of Pralaya they are not destroyed but remain dissolved in the Ni*sh*kala Brahman. Shruti says: Ak*sh*araṁ paramaṁ Brahma. Thus both Shiva and Shakti are imperishable (Ak*sh*ara). Their union is symbolised by the figures of nine triangles four of which represent Shiva and five Shakti. Shiva as the Supreme is worshipped by Hari, Hara and Virinchi who are the Trinity (Trimūrti) Vi*shn*u, Rudra and Brahmā. These three are mentioned by name as they are in Ongkāra which is formed by the combination of A, U, M. A is Hari or Vi*sh*nu the protector, U is Hara or Rudra the withdrawer and M is Brahmā or Virinchi the creator. Ongkāra—the subtile Hangsah is the first of Vedik Mantras. By saying that She is "served by Hari, Hara, Virinchi" the intention is to show that she is adored by the Vedik Mantras the first of which is Ongkāra. The Nityā*sh*o*d*ashikār*n*ava which is a part of the Great Vāmakeshvara Tantra contains a Verse (iv, 7) which says: "Without Shakti the subtile Shiva has neither a name nor manifestation (Dhāma=Prakāsha)." The Devī-Bhāgavata also says: "Even Shiva bereft of Ku*nd*alinī Shakti becomes Shava (corpse)."

तनीयांसं पांशुं तव चरणपङ्केरुहभवं
विरिञ्चिः सञ्चिन्वन् विरचयति लोकानविकलम् ।
वहत्येनं शौरिः कथमपि सहस्रेण शिरसां
हरः संक्षुभ्यैन भजति भसितोद्धूलनविधिम् ॥ २ ॥

II

Virinchi created the worlds from the tiny speck of dust which he gathered from Thy lotus-feet. Shauri upholds them on his thousand heads with all his great might; and Hara having reduced them to ashes, besmears himself therewith.

Commentary.—Shakti is Cause of the Universes which are countless and which, countless though they be, are yet nothing but a trans-

formation of a speck of the dust of Shakti's feet. The power of Brahmā (Virinchi) and other Devatās is derived from Her, who manifests the universe with the aid of the Gu*n*as. These Gunas, namely, Sattva, Rajas, Tamas are Ichchhā, Kriyā, Jnāna Shakti's of the Brahman viewed objectively. Hara or Rudra besmeared with ashes is the power of dissolution. In His case the ashes are those of the worlds which He has destroyed. Shauri (=mighty one) is Nārāya*n*a or Vis*hn*u. As Ananta (the endless one) he is the great Serpent with a thousand heads who upholds the Universes. See Puru*sh*a Sūkta : Sahasrashīr*sh*ā Puru*sh*ah sahasrāk*sh*ah sahasrapāt.

This verse speaks of the illimitable character of the Devi's Greatness compared with which the powers of creation and so forth, great as they are, are insignificant.

अविद्यानामन्तस्तिमिरमिहिरोद्दीपनकरी
जड़ानां चैतन्यस्तवकमकरन्दस्रुतिशिरा ।
दरिद्राणां चिन्तामणिगुणनिका जन्मजलधौ
निमग्नानां दंष्ट्रा मुररिपुवराहस्य भवती ॥ ३ ॥

III

Thou art the Sun which illumines the inner darkness of the ignorant. Thou art the channel running with the honey of Consciousness for the unknowing. Thou art the Rosary of Chintāma*n*i stones of the poor and the tusk of the boar Muraripu for such as are sunk in the ocean of births (and deaths).

Commentary.—Worship of Shakti dispels ignorance. In the original text consciousness is spoken of as Chaitanyastavaka, *i.e.*, a bunch (Stavaka) of consciousness. The worshipper of the Devī is rewarded with the essence of all forms of consciousness. Desires are fulfilled ; bliss gained and so is Liberation. "Channel running with," etc. : that is She is the Giver of special knowledge (Vishe*sh*ajnāna) to the ignorant. Chintāma*n*i is a Gem which grants all wishes. The Devī is Dānashakti—the source of all blessings. She is spoken of as the rosary of Chintāma*n*i as it is through Her Grace that the I*sht*adevatā may be attained. The Devī is the rosary of the poor who obtain the fulfilment of their desires from Her. Muraripu (Enemy of Mura) is a name of Vis*hn*u as the

destroyer of the Daitya Mura, incarnated as the Boar (Varāha) incarnation (Avatāra). She raises and gives liberation to those immersed in worldly action; so powerful is She—just as the Boar raised with His tusk the world which was immersed in the Great Waters.

त्वदन्यः पाणिभ्यामभयवरदो दैवगण-
स्त्वमेका नैवासि प्रकटितवराभीत्यभिनया ।
भयात्त्रातुं दातुं फलमपि च वाञ्छासमधिकं
शरण्ये लोकानां तव हि चरणावेव निपुणौ ॥ ४ ॥

IV

All other Devas grant desires and dispel fear by the gestures of their hands. But not so Thou Who alone, having granted freedom from fear, and the fulfilment of desires, even with Thy feet art thus, Oh Protectress of the worlds, able to save from fear and to grant even more than the fruit of (our) desires.

Commentary.—What the Devatās do with their hands She does with Her feet: indicative of the superiority of Shakti. In the Dhyāna of Tripurasundarī in Vāmakeshvara Tantra, Tantrarāja (Tantrik Texts, VIII) Bhāvanopani*sh*ad (Tantrik Texts, XI) She is not shown as making the gestures of granting boons and dispelling fear with Her hands. Achyutānanda observes that what others have to accomplish by their gestures the Devī Tripurasundari does without any effort. Some Devas grant heaven (Svarga) and others liberation (Mok*sh*a). Shakti gives both enjoyment (Bhukti) and liberation (Mukti). This verse contains the Bālā Mantra: Aing Kling Sau*h*.

हरिस्त्वामाराध्य प्रणतजनसौभाग्यजननीं
पुरा नारी भूत्वा पुररिपुमपि क्षोभमनयत् ।
स्मरोऽपि त्वां नत्वा रतिनयनलेह्येन वपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम् ॥ ५ ॥

V

In ancient days Hari through having worshipped Thee the Giver of prosperity to Thy devotees was able on taking the form of a (charming) woman to stir even the mind of Shiva the destroyer of the three cities. Smara too through worshipping Thee was powerful to raise passion even in the minds of great sages by his charming body so greatly pleasing to the eyes of Rati.

धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखाः
वसन्तः सामन्तो मलयमरुदायोधनरथः ।
तथाप्येकः सर्वं हिमगिरिसुते कामपि कृपा
मपाङ्गात्ते लब्ध्वा जगदिदमनङ्गो विजयते ॥ ६ ॥

Commentary.—The first sentence refers to the assumption by Vis*hn*u of the Mohinī Mūrti. Shiva though a Yogī and the Destroyer of the three cities of the great Asuras could not resist the Devī's power exerted through Hari in the form of the beautiful woman Mohinī. Smara is Kāma the God of Love whose consort is Rati. At the time of worship of Tripurā Devī both Rati and Kāma are first worshipped at the place of entrance. This verse can be, says Achyutānanda, interpreted another way. Instead of reading Pra*n*atajanasaubhāgyajananī in the accusative it may be read in the vocative case with Īṅ joined to it by Sandhi. The translation should then begin: "O Thou who grantest prosperity to Thy devotees, in ancient days, Hari through having worshipped Thee as Ī (*i.e.*, Kāmakalā) was able to take the form of a woman and so forth." See Tantrarāja and Kāmakalā-vilāsa (Tantrik Texts, VIII, X). This verse contains the Vidyā called Sādhya-siddhāsana-vidyā. H and R in the word Hari, long Ī and Anusvāra (Ng) in the word Jananīng, spell the Bīja Hrīng. The word Smara (Kāma) indicates the Kāma Bīja or Klīng. V in the word Vapu*h*, Le in the word Lehya, and Anusvāra in the word Munīnāng spell the Bīja Vleng. The Vidyā is therefore Hrīng, Klīng, Vleng.

VI

Blessed by the favour of a wondrous side glance from Thine eyes, O daughter of the Himālaya Mountain ! the Bodiless Kāma

with a bow of flowers, a bow string of black bees, five (floral) arrows, Spring as his charioteer and the Malaya wind for a war chariot alone (and without other aid) conquers the whole world.

Commentary.—The Bodiless One (Anaṁga) is Kāma the Deva of Love whose body was destroyed by fire from the third eye of Shiva when he sought to disturb His Yoga by exciting passion in Him for His consort Pārvatī. The destruction of Kāma (desire) by the third eye (of Jnāna or wisdom) denotes the conquest of Kāma by Jnāna. Having the Devī's grace he does not require formidable weapons. He can conquer the whole world with his sweet soft weapons of love, made of the flowers and bees seated with his chief attendant the short Spring Season of love in His chariot which is the gently blowing wind from the Malaya mountains. The Kāma Bīja "Kling" is here indicated and is extracted as follows. K from Kāmapi, L from Malaya, long Ī from Maurvī, and Vindu (Ng) from Paus*h*pang.

क्वणत्काञ्चीदामा करिकलभकुम्भस्तनभरा
परिक्षीणा मध्ये परिणतशरच्चन्द्रवदना ।
धनुर्बाणान् पाशं सृणिमपि दधाना करतलैः
पुरस्तादास्तां नः पुरमथितुराहोपुरुषिका ॥ ७ ॥

VII

May She who is the Pride of Shiva appear before us with large full breasts like the temples of a young elephant, with slender waist girdled with tingling bells, Her face like the full moon holding bow, arrow, noose and a goad in Her hands.

The Pride of Shiva (Puramathitur āhopurus*h*ikā=Shivasya aha ngkārarūpā). This is the popular interpretation. The inner meaning is that Shiva as Prakāsha sees Himself reflected in Her the Vimarshashakti and becomes conscious of Himself. This is very fully illustrated in Kāma-Kalā-Vilāsa (Tantrik Texts, X). Āhopurus*h*ikā like Ahangkāra is popularly interpreted to mean 'pride' but its primary significance, and

that is the sense here, is the consciousness of one's self: 'I am'. Puramathitā (destroyer of Pura) is a name of Shiva: *Cf.* Tripurāri.

Commentary.—"Blung" the Shinī Bīja is here delivered; B being taken from the word Bā*n*a, L from the word Karatala, U from the word Puramathitu*h* and Vindu from the word Āstāng.

सुधासिन्धोर्मध्ये सुरविटपिवाटीपरिवृते
मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे ।
शिवाकारे मञ्चे परमशिवपर्य्यङ्कनिलयां
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम् ॥ ८ ॥

VIII

Fortunate indeed are the few, who worship Thee the Wave of Consciousness and Bliss, Whose abode is that couch which is Paramashiva the supports whereof are the (four) Shivas in the house of Chintāma*n*i, adorned with a garden of Nipa Trees, which is in the Island of Gems surrounded with a grove of celestial trees, in the midst of the Ocean of Nectar.

Commentary.—Here the Sthūla Shaktimūrti (gross Shakti form) is contemplated in the heart between the three lower and three higher psychic centres. The text may also mean "whose abode is the couch which is Paramashiva's" that is who is united with Parama Shiva in the Pra*n*ava; the Nāda over the Ongkāra being the couch on which is resting the Parama Shiva in his Vindu form. The Vindu is Shiva and Shakti. A, U, M, Nāda, Vindu, the five component parts of "Om" and the Shrīchakra (Yantra) are here referred to. Chintama*n*i is the jewel which grants all desires. The well-known Tāntrik meditation in the heart lotus of worship below the Anāhata is here referred to. The Bahurūpā*sht*aka and Bhairavayāmala say "There is the supreme temple (Mandira) of Devī full of Chintāma*n*i *stones.* The great couch is Shiva (Parama Shiva). On that couch the cushion (Kashipu, *i.e.,* Mattress) is Sadāshiva; the pillow (Upabarha*n*a) the great Īsha*n*a. The four supports (Pada) are Īshāna, Rudra, Hari, Brahmā: and the great Indra is the spittoon (Patadg*r*ih*n*a). On that bed Oh great Īshāna! reclines

the supreme Tripurasundarī." Hence the Devī in the Lalitā, v. 22 is called Panchabrahmāsanasthitā.

By "Ocean of Nectar" (Sudhāsindhu) is meant Kulām*r*ita, Kāra*na*-vari (consecrated wine). In this verse are the Bījas of Kāmeshvarī (Klīng) and Mahāpreta (Hsau*h*).

महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि ।
मनोऽपि भ्रूमध्ये सकलमपि भित्त्वा कुलपथं
सहस्रारे पद्मे सह रहसि पत्या विहरसि ॥ ९ ॥

IX

Oh Devi, having pierced Earth in Mūlādhāra, Fire in Svādhi*shth*āna, Water in Ma*n*ipūra, Air in the heart, Ether above it, and Manas between the eye-brows, and having thus passed through the whole of the Kula way, Thou dost enjoy with Thy Lord in the secret Sahasrāra lotus.

Commentary.—The ascent of Ku*nd*alī is here mentioned as described in the Yoga dealt with. This is Antaryāga. The Body of Ku*nd*alī has eight parts (Aṁga), namely, the six centres Mūlādhāra to Ājnā Chakra and Shiva Her Lord. The six centres are temporary stages where Ku*nd*alī rests for a while to make Herself Mistress of that plane of being. As Pandit R. Anantak*rishn*a Shāstrī (in his Commentary on this poem) points out there is a great temptation to the Yogī to stay at these lower centres as luxurious happiness is there experienced. But the Sahasrāra is the permanent abode and this is his ultimate aim. There the interblending takes place previous to which the individual consciousness is retained. In this verse Ku*nd*alī is described as having broken through the six psychic centres and reached the causal (Kāra*n*a) plane.

The places of Fire and Water as given here and in V. 37 *post* differ from those in the *Shat*chakra Nirūpa*n*a (Tantrik Texts, II) ; also see my Serpent Power.

सुधाधारासारैश्चरणयुगलान्तर्विगलितैः
प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नायमहसा ।
अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं
स्वामात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि ॥ १० ॥

X

Then again, having made manifest the Chakras by sprinkling them with the streaming shower of nectar which flows from Thy two feet, Thou attainst Thine own abode and having assumed Thine own form, serpent-like with threefold coils Thou sleepst in the cavity of the Kulaku*nda*.

Commentary.—V. 9 described the ascent and this the descent or return of Ku*nd*alī from the Sahasrāra or upper Shrīchakra to the remaining six forming the lower hexagon. The Chakras became invisible when absorbed by Ku*nd*alī on Her upward journey. As She comes down again to Mūlādhāra, She produces and thus makes manifest (Rasāmnāyamahasā) these Chakras from Herself. Kālīchara*n*a says that Āmnāya=Vidhānam (doing) and Mahas=Prakāsha (manifestation). Rasa are the lotuses: for as Kālīchara*n*a elsewhere says: Rasa=Vi*sh*ayarasa or attachment to worldly things. Unless man has the qualities (V*r*itti) which are in the lotuses he is without attachment. These V*r*ittis, that is, the Chakras to which they belong are made manifest on Ku*nd*alī's return. She bathes the Prapancha that is the Six Centres of which it is composed with the nectar flowing from the tips of Her feet when She is in union with Paramashiva in the Sahasrāra. She thus returns to the Kulaku*nd*a which is in the Mūlādhāra that is the triangle there in the middle of which is the Svayambhu Liṁga round which Ku*nd*alī clings. The translation adopted is according to the Commentary of Achyutānanda. Kuhara meaning cavity he reads Kuhari*n*i in the locative case as an adjective qualifying Kulaku*nd*e also in the locative. Kālīchara*n*a reads Kuhari*n*ī in nominative as an adjective of Ku*nd*alī which is understood. Kuhari*n*ī is then She who dwells in the cavity (Mūlādhāra).

The Kulaku*nd*a is described as being the root of the Nā*d*īs, placed by some in the Mūlādhāra and by others in the Svādhi*sh*th*ā*na. But as Pandit Ananta Shāstrī points out when the text refers to the sleeping

posture the Mūlādhāra is intended. Ku*n*dalī does not stay long in the Sahasrāra; the actual duration of such stay depending on the strength of practice and previous experience. The Yogī makes effort at each attempt to prolong this stay. On the upward journey there is colour and sound. Sound is heard or vibration is felt in the heart. The Sahasrāra is soundless and colourless (Nirvar*n*a).

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि-
प्रभिन्नाभिः शम्भोर्नवभिरपि मूलप्रकृतिभिः ।
त्रयश्चत्वारिंशद्वसुदलकलाऽजत्रिवलय-
त्रिरेखाभिः सार्द्धं तव भवनकोणाः परिणतः ॥ ११ ॥

XI

Thy abode is made by four Shrīka*nth*as and five Shivayuvatis which are the nine several Prak*r*itis of Shambhu (Shiva). The angles are forty-three in number. It also has three circles and three lines and (two) lotuses of eight and sixteen petals (respectively).

Commentary.—This is outer worship (Bahiryāga). The Shrīka*nth*as are the four triangles with points upwards. These represent the Shiva element.

The Shivayuvatis are the five downward pointed triangles which represent the Shakti element. By the Mūlaprak*r*iti of Shiva Who is in the form of Vindu the nine are formed. The three lines and circles are the three outer sections in the Yantra and the lotuses of eight and sixteen petals are the inner ones in the same. This Yantra is the celebrated Shrīyantra or Shrīchakra figured on the outer cover of this book. The nine Prak*r*itis are the root Prak*r*iti (Mūla Prak*r*iti) and the eight issuing Vik*r*itis which are also Prak*r*iti in relation to what they produce.

Pandit Ananta Shāstrī, ed. Ānandalaharī 39 says: (See also Bhāskararāya on Lalitā, v. 116.)

"These nine angles by their action and interaction from the immediate cause for the manifestation of the universe. The formation of the Shrīchakra is here described. In "Kāmikā," a Mantra Shāstra, the

human Body is taken to be the Shrīchakra, and the correspondences given as below :

Microcosm

Five Shakti angles			Four Shiva angles		
1.	Tvak	Skin	6.	Majjā	Marrow
2.	Asrik	Blood	7.	Shukra	Semen
3.	Māngsa	Flesh	8.	Prāna	Vital force
4.	Meda	Lymph	9.	Jīva	Soul
5.	Asthi	Bone			

Macrocosm

Shakti's angles	Shivas's angles
Five Bhūtas, five Tanmātras, five Jānendriyas, five Karmendriyas, and five Prānas.	Māyā, Shuddhavidyā, Maheshvara and Sadāshiva.

In giving these correspondences some mention 51 Tattvas, some others 94, while yet some others hold the other Tattvas are all included under the 25 which they calculate. The commentaries contain instructions as to how to engrave the Shrīchakra, and quote Vedic authority to support their statements. There are three ways of designing Shrīchakra—Meru, Kailāsa and Bhūh. Each of these designs varies from the other in the arrangement of the houses of Deities and has a distinct form of worship. The identification with the sixteen Nityā deities forms Meru ; with eight Mātrikā Deities, Kailāsa ; and with eight Vashinī Deities, Bhūh. "Taitirīyāranyaka" states that the *Rishis* named 'Prishnis' worshipped the Shrīchakra and attained success in the Yogic practice of leading the Kundalinī to Sahasrāra. As to the number of angles in a full-blown Shrīchakra there is some difference of opinion. Some say that it must have 44, and others 43 angles. As appears from the above the Text here translated gives forty-three. Māyā, Shuddhavidyā and the others are Shaiva Tattvas issuing forth in the reverse order of that stated. Shuddhavidyā is also called Sadvidyā and Sadāshiva is called Sadākhya which means Sat ākhyā yatah or "that state in which there is the first notion of being" ; for here the world-experience commences as the notion "I am".

त्वदीयं सौन्दर्यं तुहिनगिरिकन्ये तुलयितुं
कवीन्द्राः कल्पन्ते कथमपि विरिञ्चिप्रभृतयः ।
यदालोकौत्सुक्यादमरललना यान्ति मनसा
तपोभिर्दुष्प्रापामपि गिरिशसायुज्यपदवीम् ॥ १२ ॥

XII

Oh Daughter of the snowy mountain, Brahmā and the others (Vi*shn*u and Rudra) Great Devas are scarcely able to imagine Thy beauty. The Devis by meditation on Thy transcendent beauty gain that Union with Shiva which is scarcely to be had by (all) austerities.

Commentary.—Daughter is She of the Snowy King Himālaya. The Devas are poets both on account of the Shāstra attributed to them and of their concern in the making maintenance, and destruction (the prelude of rebirth) of the universe. The meaning of the second sentence is that the Devis or celestial Spirits who see Her beauty get by merely wishing for it that Union which *Rish*is and others can scarcely obtain by means of hard austerities. According to another reading which has "Pashūnāng" for "Tapobhi*h*" the meaning is "unattainable by those who are Pashu and follow not the "Tantras".

As in the 11th verse the Shrīchakra was described this refers to its presiding Deity to whom the Ānandalaharī is addressed—the first Cause which is reached by uniting Shakti and Shiva in the Sahasrāra. Their merger is Sāyujya.

नरं वर्षीयांसं नयनविरसं नर्मसु जड़ं
तवापाङ्गालोके पतितमनुधावन्ति शतशः ।
गलद्वेणीबन्धाः कुचकलशविस्रस्तसिचया
हठात् त्रुट्यत्काञ्च्यो विगलितदुकूला युवतयः ॥ १३ ॥

XIII

If but a glance from Thine eye falls on a blind old man incapable (through his years) of love, then hundreds of youthful women with loosened hair will follow him, their upper cloths slipping from their breasts rounded like jars and their girdles and lower cloth falling from about them.

Commentary.—According to Pandit Ananta *Krishna* some Commentators regard this and verses 18 and 19 as Madanaprayoga for the

attainment of the third Purushārtha (Kāma) : *sed quaere* ; the description is rhetorical only and v. 19 refers to the Kāmakalā. So great is She the Desirable One (Kamanīyā) that but a side glance from Her upon any person or thing makes him or it the object of desire. This is a classic Sanskrit description of the state of women under the influence of passion.

क्षितौ षट्पञ्चाशत् द्विसमधिकपञ्चाशदुदके
हुताशे द्वाषष्टिश्चतुरधिकपञ्चाशदनिले ।
दिवि द्विःषट्त्रिंशन्मनसि च चतुःषष्टिरिति ये
मयूखास्तेषामप्युपरि तव पादाम्बुजयुगम् ॥ १४ ॥

XIV

Oh Mother there are fifty-six rays of the Earth, fifty-two of Water, sixty-two of Fire, fifty-four of Air, seventy-two of Ether and sixty-four of mind but Thy two lotus feet shine above them all (in the letters Hang and Sa*h*).

Commentary.—By the "rays" (Mayūkha) are meant days and nights. The rays of the six Chakras collectively, make a lunar year of three hundred and sixty days of six seasons. The two feet of the Devī are Nāda and Bindu and are "beyond time" (Kālāgochara). Spring (Vasanta) is fifty-six days, summer (Grīshma) is fifty-two days and so on. Each Chakra represents a season. Above all there are the two feet of the Devī which are Brahman and Parabrahman, Nāda, Bindu, that is, they are beyond time. Some say that the fifty-six Mayūkhas are the twenty-eight Tattvas of Earth duplicated : twenty-eight for Shiva and twenty-eight for Shakti. The fifty-two Mayūkhas of water are twenty-six duplicated as above and so on. Above these shine the two feet of the Devī which are Tattvātīta that is beyond all (objective) Tattvas.

Achyutānanda who gives the above as alternatives, states his own view which is that the Mayūkhas are letters of the alphabet grouped in different ways :

(1) Fifty-six Mayūkhas are the fifty letters and the Bijas Aing, Hrīng, Shrīng, Aīng, Klīng, Sau*h*. These are the Mayūkhas of Earth.

(2) Fifty-two Mayūkhas are the fifty letters and the Bijas Saung Shrīng. These are the rays of Water.

(3) Sixty-two Mayūkhas are the fifty letters and the fourteenth vowel repeated four times and the letters Hang, Sa*h* repeated four times. These are the rays of Fire.

(4) Fifty-four Mayūkhas are the fifty letters and Yang, Rang, Lang, Vang. These are the rays of Air.

(5) Seventy-two Mayūkhas are the first fourteen vowels repeated five times and Aīng, Hrīng. These are the rays of Ether.

(6) Sixty-four Mayūkhas are the sixteen vowels four times repeated. These are the rays of Manas.

Some say that Nyāsa should be done with these three hundred and sixty letters together with Hang and Sa*h* in the six Chakras. See Introduction to "Serpent Power".

शरज्ज्योत्स्नाशुभ्रां शशियुतजटाजूटमुकुटां
वरत्रासत्राणस्फटिकगुणिकापुस्तककराम् ।
सकृन्नत्वा न त्वां कथमिव सतां सन्निदधते
मधुक्षीरद्राक्षामधुरिमधुरीणा भणितयः ॥ १५ ॥

XV

How can the words of sages become sweet with the sweetness of honey, milk, and the juice of grape if they have not bowed to and meditated upon Thee Who art white as autumn moonlight ; on Whose head of coiled and matted hair is the moon; Who in (two) hands (dost hold) a book, and crystal rosary and (with the two others) dost make the gestures of (granting) boons and dispelling fear.

Commentary.—According to Achyutānanda the meditation (Dhyāna) of Krīyā Shakti (energy of action) as the source of Speech (Vāgbhavarūpā) is here indicated. See notes to v. 32. This and the two succeeding verses have been described as the Sārasvata Prayoga which makes one a great poet (maker).

कवीन्द्राणां चेतःकमलवनबालातपरुचिं
भजन्ते ये सन्तः कतिचिदरुणामेव भवतीम् ।
विरिञ्चिप्रेयस्यास्तरुणतरश्रृङ्गारलहरी-
गभीराभिर्वाग्भिर्विदधति सभारञ्जनममी ॥ १६ ॥

XVI

Such wise men as worship Thee, red and beauteous as the morning sun (shining) in the lotus-like garden of the heart of great poets delight all men by words full of the waves of tender amorous passions issuing from Sarasvati.

Commentary.—That is, just as the sun makes bloom the lotus so does She make bloom the heart of great poets.

Virinchīpreyasi is the beloved or wife of Virinchi or Brahmā that is Sarasvati or speech of which She is the Goddess. Amorous passion is Shringara Rasa. This is the form of Devi as Ichchā Shakti. She is the persiding Divinity of Kāmakūta as Krīyā Shakti is of Vāgbhava. See last note.

सवित्रीभिर्वाचां शशिमणिशिलाभङ्गरुचिभिः
वशिन्याद्याभिस्त्वां सह जननि सञ्चिन्तयति यः ।
स कर्ता काव्यानां भवति महतां भङ्गिसुभगैः
वचोभिर्वाग्देवीवदनकमलामोदमधुरैः ॥ १७ ॥

XVII

Oh Mother, he who contemplates Thee, in company with (Thy attendant Devis) Vashinī and others the givers of good speech beautiful as the moon-gem, becomes (himself) a great

poet whose words charming in their expression are sweet with the fragrance of the lotus mouth of Sarasvati.

Commentary.—This verse gives the fruit of meditation on Jnāna-shakti the presiding Divinity of Shaktikūta. The eight Shaktis are Vashīnī, Kāmeshvari, ModīnĪ, Vimalā Aru*n*ā, Jayinî, Sarveshvarî and Kaulini. These eight who are white like the Moongem are the Devis of the eight groups (Vargas) of letters. The first of which are the vowels grouped as one and the rest are Ka, Cha, *T*a, Ta, Pa, Ya and Sha groups. (See Tantrarāja Tantrik Texts, VIII. Kāmakalāvilāsa, *ibid.*, X. Nityā-*sh*odhashikārnava). They are in the Chakra called Sarvarogahara.

तनुच्छायाभिस्ते तरुणतरणिश्रीधरणिभिः
दिवं सर्वामुर्वीमरुणमणिमग्नां स्मरति यः ।
भवन्त्यस्य त्रस्यद्वनहरिणशालीननयनाः
सहोर्वश्या वश्याः कति कति न गीर्वाणगणिकाः ॥ १८ ॥

XVIII

He who calls to mind the heaven and earth as bathed in the beauty of Thy Body like unto that of the rising sun subjugates many a celestial damsel with beauteous trembling eyes like those of the forest deer.

Commentary.—This verse gives the fruit of meditation on Jnāna-shakti the presiding Divinity of Shaktikūta. The eyes of damsels being celestial are naturally steady or winkless. But even their eyes tremble. This, as last verse, is a poetical description symbolic of the great powers attained by worship of Jnāna Shakti. Literally put the latter part of the Verse would read thus: "Are not all the many celestial courtesans the first among whom is Urvashi and whose eyes are restless and beautiful like those of timid forest dear obedient to him!" By this comparison the greatness of the Sādhaka's power is shown, for the eyes of the celestials are winkless. This also shows the excess of their passion.

मुखं बिन्दुं कृत्वा कुचयुगमधस्तस्य तदधो
हकारार्द्धं ध्यायेद्धरमहिषि ते मन्मथकलाम् ।
स सद्यः संक्षोभं नयति वनिता इत्यतिलघु
त्रिलोकीमप्याशु भ्रमयति रवीन्दुस्तनयुगाम् ॥ १९ ॥

XIX

Oh Queen of Hara (Shiva) whoever contemplates Thy Manmathakalā thinking of one Bindu as the face, and below it (on other two Bindus) as Thy breasts and below these on Hakārārdha, can forthwith subjugate women. But this is for him a very trifling thing (since) he can at his pleasure move Trilokī (the three worlds) whose breasts are the sun and the moon.

Commentary.—By "Queen of Hara" it is denoted that she is Sachchidānanda. Hara is He who absorbs (harati) the universe into Himself. Shrīkrama says: There are three Vindus—The first or Fire is indicator of Rajas Guna and Brahmā. This is the face (Mukha). The second and the third are the two breasts which are Hari (Vishnu) and Hara (Rudra) and indicate Sattva and Tamas Gunas. Below that is "half of Ha" the subtle Chitkalā which is the Yoni. The latter which is formed by the triangle connecting the three Vindus indicates the three Gunas which are characteristics of Hari, Hara and Brahmā. The universe is the product of Chit Shakti and Maya Shakti. This Yoni has three angles. The form of the Kāmakalā is thus described.

Manmathakalā is Kāmakalā. This according to Achyutānanda is the display of power in the form of the three Gunas (Trigunātmakavibhūti) ; that is the universe which is the product of the union of Shiva and Shakti.

Triloki, the three worlds are compared to a woman whose breasts are the Sun and Moon. To one who can conquer such a "woman" the conquest of an ordinary woman is but a trifling thing. The sense is he becomes Lord of the three worlds and all the Shaktis therein are in harmony with his wishes. This verse speaks of Panchamayāga, esoetri-

cally, the Union of Ku*n*dalini with Parama Shiva and of Maithuna on the material plane. This is an oft quoted verse.

किरन्तीमङ्गेभ्यः किरणनिकुरम्बामृतरसं
हृदि त्वामाधत्ते हिमकरशिलामूर्त्तिमिव यः ।
स सर्पाणां दर्पं शमयति शकुन्ताधिप इव
ज्वरप्लुष्टं दृष्ट्या सुखयति सुधासारशिरया ॥ २० ॥

XX

He who in his heart contemplates Thee Who hast the form of the Himālaya Mountain, and dost diffuse from all parts of Thy body numbers of nectar-like rays ; such an one overcomes the pride of serpents as does the Bird King Garuda. He by his mere look which sheds cooling ambrosia assuages those who burn with fever.

Commentary.—The Commentator *Dindima* says that here the Am*r*iteshvari Mūrti is indicated. Yogīs enjoy the ambrosia issuing from the Am*r*itā Nādī.

तड़िल्लेखातन्वीं तपनशशिवैश्वानरमयीं
निषण्णां षण्णामप्युपरि कमलानां तव कलाम् ।
महापद्माटव्यां मृदुतमममायेन मनसा
महान्तः पश्यन्तो दधति परमाह्लादलहरीम् ॥ २१ ॥

XXI

Great men who with mind free of Māyā see without effort Thy Kalā wherein is Sun, Moon and Fire, which (Kalā) is subtle

as a lightning-flash placed above the Six Lotuses in the forest of the Great Lotus, are immersed in the wave of Supreme Bliss.

Commentary.—Verse 19 speaks of Kāmakalā in the form of Tripurasundarī the Mother of the three Bindus, (Brahma, Vishnu and Rudra), Kāma=Kamanīya (desirable). Kalā=Sun, Moon and Fire. She is the Ishtadevatā of all Who is worshipped by Vīrāchārīs. The previous meditation is the outer (Bāhya) Dhyāna. Lakshmīdhara and Achyutānanda say that this verse formulates the pure Svarūpa contemplation attainable only by the great. That is the inner (Ābhyantara subtle meditation (Sūkshmadhyāna). This is the subtle (Sūkshma) form; the previous forms being for lower capacities. The Kalā in this verse is Devi as Consciousness (Chitsvarūpā) which by its Shakti appears as the three Bindus or Kalās of Sun, Moon and Fire. As to the meaning of Kalā, see my "Serpent Power". The Sahasrāra is spoken of as 'the forest of the Great Lotus' (Mahāpadmātavī) on account of the great number of its petals. The Yāmala also uses the same expression.

भवानि त्वं दासे मयि वितर दृष्टिं सकरुणा
मिति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः ।
तदैव त्वं तस्मै दिशसि निजसायुज्यपदवीं
मुकुन्दब्रह्मेन्द्रस्फुटमुकुटनीराजितपदाम् ॥ २२ ॥

XXII

"Oh Bhavānī, do thou—give a compassionate look upon me, Thy servant." To him who thus praying says "Oh Bhavānī Thou" then and there Thou dost give the state of union with Thee, that state adorned by the brilliant crowns of Brahmā, Vishnu and Rudra.

Commentary.—As Lakshmidhara says that "Bhavāni" as a Verb means "May I be" and Bhavani tvam="let me be (one with) Thee"; taking it as the optative first person singular of the verb Bhū. He who thus worships the Devi becomes one with Her. The very utterance of the words "Bhavāni tvam" attracts Her attention. The expression "Bhavani tvam" has two meanings. Bhavāni is the vocative form of Bhavānī and is also the löt (optative) first person singular of the root Bhū (=to be). The author says that when the Sādhaka is supplicating

the Devi for Her Grace adressing Her as Bhavāni (the consort of Bhava or Shiva) She out of Her Great Mercy mistakes as it were the meaning of the Sādhaka and understands him, when the first two words are uttered, to say "May I be Thou" and grants his prayer. *Dindima* says that hitherto Antaryaga and Bahiryāga have been taught and here Bhakti or devotion leading to Sālokya, Sāmīpya, Sārūpya and Sāyujya; that is reaching the same abode as, nearing, attaining the quailty of and union with the Devatā. Here the union given is Sāyujya. By saying 'adorned by the crowns, etc.,' the author means that this high reward is unattainable by even the Great Devas named who have parted with their most valued crowns to obtain it and yet not been successful. To place one's head dress at the feet of another is a token of great abasement.

त्वया हृत्वा वामं वपुरपरितृप्तेन मनसा
शरीरार्द्धं शम्भोरपरमपि शङ्के हृतमभूत् ।
तथाहि त्वद्रूपं सकलमरुणाभं त्रिनयनं
कुचाभ्यामानम्रं कुटिलशशिचूड़ालमुकुटम् ॥ २३ ॥

XXIII

Thou Who hast stolen the left half of the body of Shambhu art yet methinks dissatisfied therewith. It would seem that the other half has been stolen also, so that Thou art now red and three-eyed weighted with two breasts, and with the whole of the crescent moon Thou art crowned.

Commentary.—The combined androgyne form called Ardhanārishvara is composed of half Shiva and half Shakti. Shakti was then golden red and Shiva pale-white. She shared the three eyes. She had one breast and shared the common crown on which was part of the half moon. She has now encroached on the other half and is therefore red and so forth: the two breasts showing that She is more than half the body. The verse is in eulogy of the greatness of Shakti and speaks of the change from Ardhanārīshvara into Tripurasundarī.

The verse indicates the Union of Shiva and Shakti as also it is said by Pandit Anantak*rishn*a the doctrine of the Uttara Kaulas that there is no Shiva Tattva without or distinct from Shakti Tattva.

जगत्सूते धाता हरिरवति रुद्रः क्षपयते
तिरस्कुर्वन्नेतत् स्वमपि वपुरीशः स्थगयति ।
सदापूर्वः सर्व्वं तदिदमनुगृह्णाति च शिव
स्तवाज्ञामालम्ब्य क्षणचलितयोर्भ्रूलतिकयोः ॥ २४ ॥

XXIV

At Thy command shown by a slight motion of Thine eyelids Barhmā creates, Hari preserves and Rudra destroys the world. Īsha considering these actions to be of no moment remains unmoved and Sadāshiva withdraws all things into Himself.

Commentary.—See Introduction to "Six centres and the Serpent Power". The Devi is the object of adoration of the five Shivas.

त्रयाणां देवानां त्रिगुणजनितानामपि शिवे
भवेत् पूजा पूजा तव चरणयोर्या विरचिता ।
तथाहि त्वत्पादोद्वहनमणिपीठस्य निकटे
स्थिता ह्येते शश्वन्मुकुलितकरोत्तंसमुकुटाः ॥ २५ ॥

XXV

Oh Shivā, the worship of Thy two feet is the worship of the three Devas (Brahmā, Vi*shn*u and Rudra) born of the three Gu*n*as (Rajas, Sattva and Tamas). These Devas with high crowns and folded hands ever remain in obeisance at the jewelled foot-stool which supports Thy feet.

Commentary.—Shivā is the Mother of all and all things are in Her. Therefore when She is worshipped all that is included in and subordinate to Her is worshipped. All Devas owe their greatness to the worship of

Devī. Worship of Her is worship of all Devas emanating from Her Supreme power.

विरिञ्चिः पञ्चत्वं व्रजति हरिराप्नोति विरतिं
विनाशं कीनाशो भजति धनदो याति निधनम् ।
वितन्द्रा माहेन्द्री विततिरपि सम्मीलति दृशां
महासंहारेऽस्मिन् विहरति सति त्वत्पतिरसौ ॥ २६ ॥

XXVI

Oh Chaste One, Thy Spouse alone exists at the time of the great Dissolution. All else dies, Brahmā, Hari, Yama, Kuvera ; and even the wakeful opened eyes of Great Indra close.

Commentary.—At the great Dissolution all being re-enters Shiva with whom She is one, All then is gone but Shiva-Shakti. Yama and Kuvera are the Devatās of Death and Wealth respectively. Indra the King of the celestials has a thousand eyes. He is the Lord of Svarga (heaven) the enjoyment of which is transitory. The Devi as Supreme Shakti eternally exists with Shiva.

सुधामप्यास्वाद्य प्रतिभयजरामृत्युहरणीं
विपद्यन्ते विश्वे विधिशतमखाद्या दिविषदः ।
करालं यत् क्ष्वेडं कवलितवतः कालकलना
न शम्भोस्तन्मूलं जननि तव ताडङ्कमहिमा ॥ २७ ॥

XXVII

Oh Mother, even Brahmā and Indra who performed a hundred sacrificial rites and other Devas, though they live in heaven, and have drunk the nectar which destroys the fear of the enemies, old age and death, must yet perish. But Shiva who

drank even deadly poison did not die through the greatness of Thy ear ornaments.

Commentary.—The heavenly world in which there is no fear, age and death as earthly mortals know it, is yet a transitory thing coming to an end with the exhaustion of the merits of its denizens and the dissolution of the universe. But the Devi's greatness is such that Shiva did not die when He drank the poison which issued at the churning of the ocean. Ear ornaments are signs of married life. The allusion is to the belief that the husband's life depends on the length of time that the wife is destined to remain a Sadhavā (woman with a husband).

जपो जल्पः शिल्पं सकलमपि मुद्राविरचनं
गतिः प्रादक्षिण्यं भ्रमणमदनाद्याहुतविधिः ।
प्रणामः संवेशः सुखमखिलमात्मार्पणदशा
सपर्यापर्यायस्तव भवतु यन्मे विलसितम् ॥ २८ ॥

XXVIII

Oh Mother, may all my speech, howsoever idle, be recitation of Mantra (Japa) ; may all the actions with my hand be the making of ritual gesture (Mudrā); may all my walking be the pacing around (Thy image in worship) ; may all my eating and other functions be Homa rites ; may the act of my lying down be prostration before Thee ; may all my pleasures be an offering to the great self (Ātmā). Whatsoever I do may it be counted for the worship of Thee.

Commentary.—This verse which according to Achyutānanda is the essence of the practice of Jnāna Yoga dedicates all action to God ; Ātmā here standing for Paradevatā. With this intention every natural act and function without exception is an act of worship. The action of the tongue is Japa, of the hand Mudrā, of the feet Pradak*shin*a or circumambulation of the image which is a part of its worship. Eating, etc., is a Homa sacrifice. Lying down in salutation (Pra*n*āma) for when one lies down all the different parts of one's body touch the ground and one form of prostration is with the eight parts of the body (A*sht*āṁga). According to Achyutānanda "all my pleasures" means "only the union with

Shakti" (Shaktisangyoga-sukhamātram) which appears to me to be a poor unnecessary limitation of a fine sentiment. "Counted for" lit, "a step in the process of worship" (Saparyāparyāya). *Cf.* Prapanchasāra Tantra, Ch. XI, v. 67.

ददाने दीनेभ्यः श्रियमनिशमात्मानुसदृशी-
ममन्दं सौन्दर्यस्तवकमकरन्दं विकिरति ।
तवास्मिन् मन्दारस्तबकसुभगे यातु चरणे
निमज्जन् मज्जीवः करणचरणैः षट्चरणताम् ॥ २९ ॥

XXIX

Oh Mother may I with my six organs as my feet be as it were the six-footed (bee) and may I seek Thy Feet which ever give to the poor prosperity which Thou alone can; Thy Feet beautiful like bunches of Mandāra flowers shedding the honey of loveliness.

Commentary.—The poet compares himself to a Bee which hovers upon and sucks happiness from the lucious flowers which are the Mother's feet. The Bee has six feet, Man's six organs are the five Jnānendriyas and Manas.

किरीटं वैरिश्र्चं परिहर पुरः कैटभभिदः
कठोरे कोटीरे स्खलसि जहि जम्भारिमुकुटम् ।
प्रणम्रेष्वेतेषु प्रसभमुपयातस्य भवनम्
भवस्याभ्युत्थाने तव परिजनोक्तिर्विजयते ॥ ३० ॥

XXX

On Bhava (Shiva) coming to Thee unannounced, and on Brahmā, Vishnu and Indra then prostrating themselves, Thy

attendants warning Thee say—and their saying triumphs—"Avoid the crowns of Virinchi (Brahmā) and Jambhāri (Indra); Take care lest Thou stumble on the hard head ornament of the slayer of Kaitabha (Vi*shn*u)."

Commentary.—The Devi is about to welcome Shiva, and Her attendants, warn Her to be careful as She goes, because She might stumble on the hard crowns of the prostrated Devas. The head ornament or crown of Vi*shn*u is the Ko*t*ira.

चतुष्षष्ट्या तन्त्रैः सकलमभिसन्धाय भुवनं
स्थितस्तत्तत्सिद्धिप्रसवपरतन्त्रः पशुपतिः ।
पुनस्त्वन्निर्बन्धादखिलपुरुषार्थैकघटना-
स्वतन्त्रं ते तन्त्रं क्षितितलमवातीतरदिदम् ॥ ३१ ॥

XXXI

Pashupati having known all things in the Universe by means of the Sixty-four Tantras, was proficient in the Siddhis with which each of these Tantras deal. But again on being pressed by Thee he took down to earth this Tantra of Thine, which is Svatantra and in which are brought together all the four aims of human existence (Puru*sh*ārtha).

Commentary.—The Gloss of Achyutānanda adds that according to tradition Shiva speaks the Tantra to Devī in Kailāsa and Ganesha records it and when complete communicates it to some Mahar*sh*i or Siddha on earth. This is being done to the present day. The so-called "historic" attack on some Tantras as being without authority because they are alleged to be modern is according to orthodox views of no validity. The Tantra is eternal (Nitya); the Commentator citing a saying: **Purāṇāgamasiddāntaṁ nityam āhur manīshinah.** (The teachings of the purāna and Āgama are by the wise said to be ever-existent.) The Tantras however appear and disappear according as they are revealed or withdrawn. Their authority does not depend on the fact that they

were published to men on a particular date but on the Siddhi to which they lead; that is, the actual result flowing from them. This result proves the authority of the Tantra even though it were revealed yesterday. Shiva or Pashupati, Lord of the Pashu or animal world and the senses, became all-knowing by His knowledge of the 64 Tantras which are Nitya and which were promulgated for each of the three Krāntās.[1] He at first remained engrossed in the teachings (Jnāna) of the 64 by reason of their greatness. Thereafter (Puna*h*) on 'Thy (the Devī's) insistence' (Tvan-nirbandhāt) 'He brought down' (Avātītarat) to this world (Ks*h*ititalam) 'Thy Tantra' (Te tantram) 'in which are brought together all the four human aims' (Purus*h*artha) or all the Siddhis, which is called 'Svatantra,' which here may mean independent—that is, independent of all Tantras or that whereby the aims of human existence are attained. (Akhilapurus*h*ārthaghat*a*nāt svatantram). According to Bhāskararāya in the Introduction to his Commentary on the Nityās*ho*-*dh*ashikarnava the Tantra here spoken of is the Vāmakeshvara; others say it is the Jnānār*n*ava and other again take it to be the Tantrarāja. The Commentator Laks*h*midhara who is opposed to the Uttara Kaula school says that these 64 Tantras or Agamas as also portion of the Mishra[2] Vāmāchāra are intended for people who seek the attainment of selfish objects through Kāma and Artha and are followed only by Shūdras, Anulomas and Pratilomas (people of crossed and mixed parentage). The twice born who follow them should be excommunicated for they as also Shūdras of good habits should follow the eight Agamas which are Shāstras of Liberation (Moks*h*adharma). The Sanatkumāra Saṁhita one of the five Āgamas (which I have not seen) is cited by Pandit Ananta Shāstri as saying that outer worship (Bāhyapūja) is performed by Kaulas, Ks*h*apa*n*akas, Kāpālikas and Digambaras and followers of the Itīhāsas and such Āgamas as Bhairava Yāmala. Laks*h*midhara says that "one will incur sin even if one thinks of such men". The inner worship (Āntarapūjā) practitioners are Brahmavādins followers of the five Āgamas of the good tradition (Shubhāgamapanchaka) and Jivanmuktas. In this view the Shāstras alleged to be concerned with Kāma and Artha were supplemented by the Moks*h*a Shāstras of the Samaya school to which this Commentator belonged, and in which according to him the Shakti Ku*n*dali is raised to the Sahasrāra for the attainment through this continued practice of Moks*h*a. I am not however aware of the authority for the statement, that the Kaula is not a Moks*h*a Shāstra or that Kaula worship is in the Mūlādhāra only. See introduction to my "Serpent Power".

[1] See my Introduction to Vol. I of "Principles of Tantra" where these Tantras are enumerated.

[2] See Introduction to "The Serpent Power".

शिवः शक्तिः कामः क्षितिरथ रविः शीतकिरणः
स्मरो हंसः शक्रस्तदनु च परामारहरयः ।
अमी हृल्लेखाभिस्तिसृभिरवसानेषु घटिता
भजन्ते ते वर्णास्तव जननि नामावयवताम् ॥ ३२ ॥

XXXII

Oh Mother the following letters with "Hring" at the end of each Kuta of the Mantra, are Thy name and form. These are Shiva, Shakti, Kāma and Kshiti ; then Ravi, Shitakirana, Smara, Hangsa and Shakra ; then Parā, Māra and Hari.

Commentary.—The author here gives the Hādi Vidyā. See Tripurāmahopanishat (Tantrik Texts, XI) *Rik.* 9. The above said letters in each Kūta (group) are the parts of Her name. Shiva=Ha ; Shakti=Sa ; Kāma=Ka ; Kshiti=La, etc. :

The Mantras are—

Ha Sa Ka La Hrīng called the Vāgbhāvakūta

Ha Sa Ka Ha La Hrīng called the Kāmarājakūta

Sa Ka La Hrīng called the Shaktikūta also called Trailokyamohinī.

The whole is called the Trikūtā or Lopāmudrā Vidyā. This Lopāmudrā is the Bīja (seed) of all Mantras. Here the Mantra of *Shodashī* which is the basis of the Samaya form of worship is indicated. It is called the Panchadashākshara Mantra because the 16th letter which is not mentioned is to be learnt from the Guru. The Mantra contains 4 Pādas or parts. The first Pāda is Agni, Sūrya and Chandra ; the second the Kriyā, Ichchhā, Jnāna Shaktis or Vishnu, Brahmā, Rudra ; the third the Jāgrat, Svapna and Sushupti states (Avasthā) corresponding to Vishva, Taijasa, and Prājna ; Sattva, Rajas, Tamas ; and fourthly Parashakti or Chaitanya. Only in outer worship is the *Rishi*, Devatā, etc., of the Mantra known. In the inner worship nothing is known but that which is the object of contemplation.

स्मरं योनिं लक्ष्मीं त्रितयमिदमाद्ये तव मनो-
र्निधायैके नित्ये निरवधिमहाभोगरसिकाः ।
जपन्ति त्वां चिन्तामणिगुणनिबद्धाक्षरलयाः
शिवाग्नौ जुह्वन्तः सुरभिघृतधाराहुतिशतैः ॥ ३३ ॥

XXXIII

Oh Thou Who art Eternal, those who greatly desire the path of Enjoyment and Liberation place "Smara", "Yoni", "Lak*sh*mī," at the beginning of Thy Mantra, and then with Homa to the mouth of Kula-ku*nd*alini with hundreds of offerings of poured out fragrant ghee make Japa of Thy Mantra, and attain Liberation in the Shabda Brahman Who is Chit, associated with the Gunas—Sattva, Rajas and Tamas.

Commentary.—"Smara" "Yoni" "Lak*sh*mi" stand respectively for Ka, E, Ī. These three letters are to be changed for the first three letters in the Mantra or Vidyā in the preceding verse. In this way the Kādi Vidyā is formed. See Tripurāmahopani*sh*at *Rik* 8 and Vahv*ri*chopani*sh*at (A. A. Tantrik Texts, XI) and Lalitātrishatī and Shangkarāchārya's commentary thereon. According to some by "Smara" "Yoni" "Kamalā" the Bījas Klīng, Hrīng, Shrīng are meant. Shivāgni is the mouth of Ku*nd*alini. The "fragrant ghee" is here said to be the current of nectar flowing in Goloka. "Goloka" says the Gautamīya Tantra "is the abode of the Supreme Vi*sh*nu". Liberation (Laya) is absorption in Ak*rh*ara or Shabda Brahman Chintāmani is Chitkalā for there in is of nectar flowing in Goloka. "Goloka" says the Gautamīya Tantra "is the power of all that is desired. The Gu*n*as of Chit-kalā are Sattva, Rajas, Tamas.

शरीरं त्वं शम्भोः शशिमिहिरवक्षोरुहयुगं
तवात्मानं मन्ये भगवति भवात्मानमनघम् ।
अतः शेषः शेषीत्ययमुभयसाधारणतया
स्थितः सम्बन्धो वां समरसपरानन्दपदयोः ॥ ३४ ॥

XXXIV

Thou art the body of Shambhu with two breasts which are the Sun and Moon. Oh Bhagavati, Thou art the all-pervading stainless One ; therefore the connection between each of Thee as part and whole is the nature common to both, to wit, the same Lordship and Supreme Bliss.

Commentary.—The Devī is the body of Shambhu or Brahman Her Spouse with Whom She is one. Her breasts are Sun and Moon and Her Face (see v. 19 *ante*) is Fire all three being aspects of Shakti manifesting as Ichchhā, Jnāna, Kriyā, the three Gu*n*as and so forth. She is **Bhagavati as possessor of all Lordship (Aishvaryya). " All-pervading "** Bhavātmā (lit. " self of the universe ") that is in the form of the world, Brahmarūpa ; therefore all-pervading. They are ' part and whole ' : for considered singly He is Puru*sh*a and She is undivided Prak*r*iti. But as being one Prak*r*iti-Puru*sh*a they are the whole. Their common unity lies first in a common Lordship (Aishvaryya) for Samarasa, according to the Commentator, means this : and in a common Supremacy of Bliss (Parānanda) ; Lordship representing Their creative, maintaining and destructive aspect as Īshvara, and Supreme Bliss Their aspect as Para Brahmam. In this verse is shown the Oneness of Shiva and Shakti as Ādhāra (container) and Ādheya (contained). To adhere to the text the translation should begin " To my mind ".

मनस्त्वं व्योम त्वं मरुदसि मरुत्सारथिरसि

त्वमापस्त्वं भूमिस्त्वयि परिणतायां न हि परम् ।

त्वमेव स्वात्मानं परिणमयितुं विश्ववपुषा

चिदानन्दाकारं शिवयुवति भावेन बिभृषे ॥ ३५ ॥

XXXV

Oh, youthful spouse of Shiva, Thou art Mind, Ether, Air, Fire, Water, Earth and dost thereby transform Thyself into the universe. Nevertheless there is nothing beyond Thee. By Thy

play Thou dost manifest Thy Consciousness and Bliss in the body of the universe.

Commentary.—The Commentator says—mind is Paramashiva's abode, which is Maharloka. By Parama Shiva is here meant Shiva as the creative aspect of the Brahman. Parama Shiva the transcendental Shiva abides in Satyaloka. By " mind " reference is made to the Ājnā Chakra. Ether (Vyoma) is Tapoloka, the place of Sadāshiva. It is to be noted that Consciousness of the Shaiva Sadākhya Tattva is all diffusive. Nāda which corresponds with it is spiritual " sound " or motion and sound in the gross sense is the Gu*n*a of Ākāsha. Air (Vāyu) is Janaloka, Īsha's abode. Fire (Agni) is Svarloka, Vi*sh*nu's abode. Water (Āpa*h*) =Bhuvarloka, Rudra's place and Earth (Bhūmi) =Bhūrloka (earth) or Brahmās abode. The *Shat*chakra have subtle and gross aspects. In other words She manifests as (1) the six Devas, Shambhu, Sadāshiva, etc.: (2) whose abodes are Maharloka, etc. (3) which in the grosser Tattvas are represented by Ether, Air, etc. (4) which again have their six centres in the human body, and (5) from the combination of the Principles, Ether, etc., which are in the Chakras the whole universe is made. Ku*nd*alī manifests as the six. But notwithstanding all Her subtle and gross transformations (Tvayi pari*n*atāyām) She remains ever the same Chit (Feeling consciousness) and Ānanda (Bliss) for the Ātmā in its nature (Svarūpa) as distinguished from its Powers (Shakti) and their products is the same in all times and places. In the Kaivalya Kalikā as also in the *Sh*a*t*-chakra-nirūpa*n*a the place of Water is Svādhi*sh*th*ā*na and of Fire is Ma*n*ipura. See my " Serpent Power ". See v. 9 *ante.*

तवाधारे मूले सह समयया लास्यपरया
शिवात्मानं वन्दे नवरसमहाताण्डवनटम् ।
उभाभ्यामेताभ्यामुभयविधिमुद्दिश्य दयया
सनाथाभ्यां जज्ञे जनकजननीमज्जगदिदम् ॥ ३६ ॥

XXXVI

Oh Mother-Father, I salute Him (Brahmā) who is the form of Shiva with Thy Samayā (Sāvitri) who (Sāvitri) is skilled in dancing in the Mūladhāra Chakra. Her Spouse is Himself skilled in the great dances in which He displays the nine sentiments. By these two, Oh Mother, this world with all its wealth was Thy

mercy created in order to accomplish by mutual help Their joint **design.**

Commentary.—In the six verses beginning with this—the six different aspects of the Devī are described. Here Brahmā the creator and his consort Sāvitrī are spoken of. The Commentator Lak*sh*mīdhara who is adverse to the Kaula School says that this verse refers to the form of worship in the Mūlādhāra adopted by them and condemns such worship. It is said,[1] according to Samayāchāra, that the Mūlādhāra and Svādhi*shth*āna are Tāmasic centres and worship in them is not permitted. This verse however speaks of the commencement at the lowest centre and is followed by others relating to higher centres. It does not follow that because this verse refers to the Mūlādhāra that it connotes practice in that centre only. In fact this and the following verses describe forms of worship in all the six Chakras. Achyutānanda says that this verse speaks of the origin of the Universe from these two. Samayā, he says, means Kalā—a part of the Devī.

तव स्वाधिष्ठाने हुतवहमधिष्ठाय नियतं
तमीडे सम्वर्त्तं जननि महतीन्ताञ्च समयाम् ।
यदालोके लोकान् दहति महति क्रोधकलिले
दयार्द्राभिर्दृग्भिः शिशिरमुपचारं रचयसि ॥ ३७ ॥

XXXVII

Oh Mother, I salute Him (Rudra) who abides ever in the Svadhi*shth*āna (Chakra) who as Sambarta is Fire. I also sing the praise of the Great Samayā (*i.e.*, Rudrashakti). When Rudra burns the world with the gaze of His great eyes incensed with wrath it is Thou, Oh Mother, Who dost assuage by Thine eyes moistened with kindness.

Commentary.—Having described Brahmā and Sāvitrī in the previous verse the author describes Rudra and Rudrā*n*ī. Here Rudra and his Shakti are placed in Svādhi*shth*āna whereas in the *Sh*a*t*chakranirūpa*n*a Vi*sh*nu and Water are placed there. Some read Jananim for Mahatim.

[1] I quote Pandit Ananta K*ri*sh*n*a Shāstri's notes on this verse. But see as to this, the Introduction to "The Serpent Power".

तड़ित्वन्तं शक्त्या तिमिरपरिपन्थिस्फुरणया
स्फुरन्नानारत्नाभरणपरिणद्धेन्द्रधनुषम् ।
तमःश्यामं मेघं कमपि मणिपूरैकशरणं
निषेवे वर्षन्तं हरमिहिरतप्तं त्रिभुवनम् ॥ ३८ ॥

XXXVIII

I worship the ineffable Vi*sh*n*u Who is dark like the dark-blue raincloud and His Shakti who by Her darkness-destroying radiance adorns Him, as lightning does the cloud. Ma*n*ipūra is where He dwells. He showers His mercy on the three worlds heated by the Sun of Hara.

Commentary.—According to some the reading is Smaramihira and not Haramihira (Sun of Hara) and the meaning is consumed by the Sun or power of desire. This verse then says that meditating on the Vi*sh*n*u form of Shiva in the Ma*n*ipūra he who is tortured by the fire of desire gains peace. See last note. "Sun of Hara": at the dissolution of the worlds twelve Suns (Āditya) appear to consume it. The Shakti is **Nārāya*n*ī. The sense of this verse is that the people of this world who** are being consumed by the fire of their desire attain peace by meditating on Shiva or Brahman in His aspect as Vi*sh*n*u in the Ma*n*ipūra Chakra.

समुन्मीलत् सम्वित् कमलमकरन्दैकरसिकं
भजे हंसद्वन्द्वं किमपि महतां मानसचरम् ।
यदालापादष्टादशगुणितविद्यापरिणतिं
समाधत्ते दोषाद् गुणमखिलमद्भ्यः पय इद ॥ ३९ ॥

XXXIX

In Thy Anāhata Lotus I salute the wondrous pair who are Hang and Sa*h* swimming in the mind of the great, who ever

delight in the honey of the blooming lotus of knowledge. A Sādhaka by meditation thereon becomes the knower of the eighteen science and discriminates that which is of worth from that which is faulty (like the swan which sips) the milk alone from water (with which it is mingled).

Commentary.—Here the Author speaks of Īshvara and his consort. Hang is "Male" or Shiva; Sa*h* is "Female" and Shakti. Shiva-Shakti are therefore Hangsa which combined means a swan. They swim in or manifest in the mind, of the great. The Sanskrit word is Hangsadvanda 'the Hangsa*h* two or pair' or 'Hangsa*h* in which there are or which is made up of two'. *Cf.* Pung-prak*ri*tyātmako hangas tadātmakam idam jagat; that is Hangsa is both Male (Pung) and Female (Prak*ri*ti) and this world is made of and pervaded by them. Shiva is here the combined Puru*sha*-Prak*ri*ti. See v. 1, *ante.* The Lotus feet of knowledge (Jnāna) or consciousness in which they delight is spiritual consciousness. It is blooming. The Shaivas speak of the supreme state as Sphurattā or (perfect) blooming and this is shared by the great in whose minds they manifest. The Hangsa (swan or goose) is said in Sanskrit literature to have the capacity of drinking up the milk from the water with which it is mingled. So also the wise discriminate what is of worth from the worthless: the right from wrong: the enduring from what is transitory.

The 18 Vidyās, or Sciences as enumerated in Vi*shnu* Purā*na*, are:

(1) Shik*shā*, (2) Kalpa, (3) Vyākara*na*, (4) Nirukta, (5) Jyoti*sha*, (6) Chhandas, (7) *Rig*veda, (8) Yajurveda, (9) Sāmaveda, (10) Atharvaveda, (11) Mīmāṁsā, (12) Nyāya, (13) Dharmashāstra, (14) Purā*na*, (15) Āyurveda, (16) Dhanurveda, (17) Gandharvaveda, and (18) Arthashāstra.

विशुद्धौ ते शुद्धस्फटिकविशदं व्योमसदृशं
शिवं सेवे देवीमपि शिवसमानव्यसनिनीम् ।
ययोः कान्त्या यान्त्या शशिकिरणसारूप्यसरणीं
विधूतान्तर्ध्वान्ता विलसति चकोरीव जगती ॥ ४० ॥

XL

I salute Shiva, white and transparent as a crystal, of ethereal form abiding in Thy Vishubdha lotus and the Devi Who is one

with Him. The world freed of its inner darkness by their radiance which is like unto that of the rays of the moon rejoices as does the Chakori bird (in the rays of the moon).

Commentary.—Shiva here is in His androgyne aspect, as Sadāshiva. The mythical Chakora bird satisfies its hunger by eating the rays of the Moon. As such bird flying towards the moon gets pleasure, in drinking the moonlight, in like manner by the contemplation of Deva and Devī, a Sādhaka gets Brahma Bliss. This is the Arddhanārīshvara form (Mūrti). The darkness of him who contemplates Sadāshiva is dispelled. "Devī who is one with" (Shivasamānavyasaninī). The term means who enjoys the same as Shiva does. "Samānavyasaninī" refers to the creation by them of the universe. They are then as to this in Sāmarasya. Yet beyond is the changeless Paramashiva.

Some read Vyomajanakaṁ for Vyomasad*risha*ṁ and say that they are Lords of Vyoma (Ether) as the Cause thereof.

तवाज्ञाचक्रस्थं तपनशशिकोटिद्युतिधरं

परं शम्भुं वन्दे परिमिलितपार्श्वं परचिता ।

यमाराद्धुं भक्त्या रविशशिशुचीनामविषये

निरालोके लोको निवसति हि भालोकभवने ॥ ४१ ॥

XLI

I salute Parashambhu, abiding in Thy Ājnachakra, lustrous as millions of Moons and Suns with whom is united Supreme Chit-Shakti. Men worship with devotion, Him who dwells in the region of Light which needs no light and which is beyond the lights of Sun, and Moon and Fire.

Commentary.—Here Parama Shiva and His consort Chit-Shakti are spoken of. Parashambhu is Parama Shiva; for worship and Siddhi in the Ājnā lead to this. Worship is in Ājnā but the Deity is conceived as being beyond in the Sahasrāra, and His reflection in Ājnā. Sun, Moon and Fire shed their rays only on the six Chakras. They do not reach

the Sahasrāra, the "shining abode" (Bhāloka) of Chidānanda. The Gītā-tattva says "There does not shine the Sun nor Moon nor Fire. By knowing It, man does not return. That is My supreme abode which is beyond all."

> Na tatra bhāste suryyo na shashāṁko na pāvakah,
> Yaj jnātvā na nivarttante tad dhāma paramam mama.

This place is "lightless" in the sense that it requires no other light whether Sun, Moon or Fire. It is Light (Prakāsha) Itself for It is pure Chit. It is the abode of Chidānanda (Consciousness-Bliss). By meditation thereon that Brahma-knowledge arises which is liberation from all the Hierarchies of suffering forms. Some read the last six verses beginning with this verse which deals with the Ājnā-Chakra. The remaining verses constitute that part of the poem which is called Saundaryyalaharī "Wave of Beauty" since it describes the bodily perfections of the Devi's form (Sthūlarūpa). At this verse therefore the Ānandalaharī closes.

HERE ENDS THE WAVE OF BLISS

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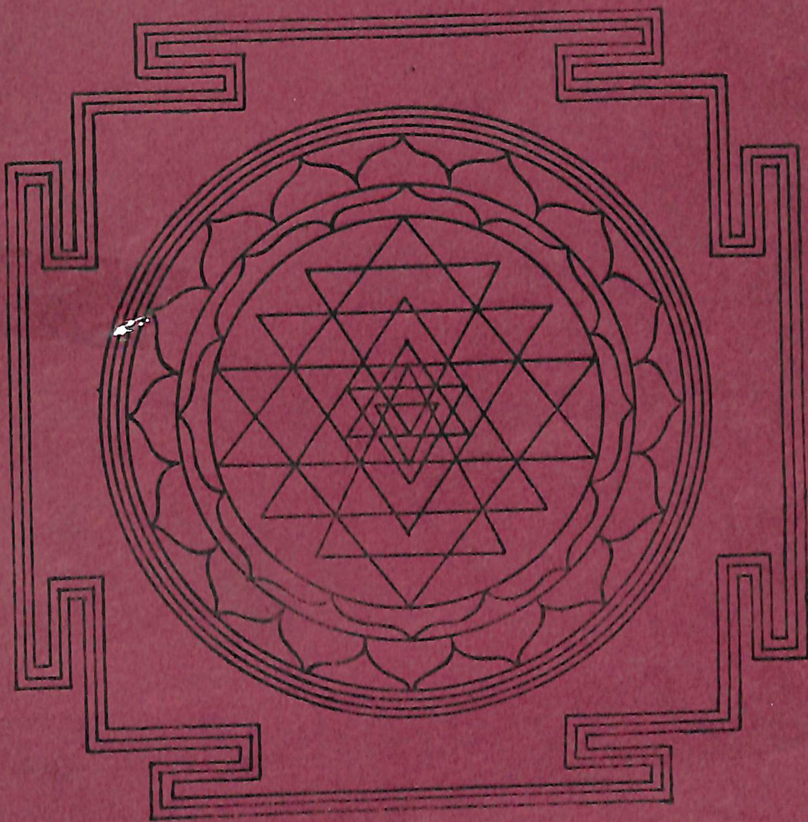
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